

# Public Domain Songs

## Part II

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## Chord Symbols Explained

$C^\circ$	C alone, i.e., not a chord (C)
$C$	C major (C-E-G)
$Cm$	C minor (C-E♭-G)
$C_4$	C suspended 4 <sup>th</sup> (C-F-G)
$C_{4-3}$	C suspended 4 <sup>th</sup> resolving to 3 <sup>rd</sup> (C-F-G → C-E-G)
$C_{4-} C_3$	ibid.
$C/E$	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
$C^6$	C sixth (C-E-G-A)
$C_9$	C add ninth (C-E-G-D)
$C_9^6$	C six-nine (C-E-G-A-D)
$C_{\sharp}$	C major without 5 <sup>th</sup> (C-E)
$C^\Delta$	C major 7 <sup>th</sup> (C-E-G-B)
$C_9^\Delta$	C major 7 <sup>th</sup> with added 9 <sup>th</sup> (C-E-G-B-D)
$C^+$	C augmented (C-E-G♯)
$C^7$	C dominant 7 <sup>th</sup> (C-E-G-B♭)
$C^9$	C dominant 9 <sup>th</sup> (C-E-G-B♭-D)
$C^{11}$	C dominant 11 <sup>th</sup> (C-F-G-B♭-D)
$C^{13}$	C dominant 13 <sup>th</sup> (C-E-G-B♭-D-A)
$C_{b9}^7$	C dominant 7 <sup>th</sup> with flat 9 <sup>th</sup> (C-E-G-B♭-D♭)
$C^{7+}$	C dominant 7 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G♯-B♭)
$C_{\sharp\flat}^9$	C dominant 9 <sup>th</sup> without 3 <sup>rd</sup> and 5 <sup>th</sup> (C-B♭-D)
$C^{9+}$	C dominant 9 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G♯-B♭-D)
$Cm^\Delta$	C minor with major 7 <sup>th</sup> (C-E♭-G-B)
$C^\Delta$	C major 7 <sup>th</sup> (C-E-G-B)
$Cm^\Delta$	C minor with major 7 <sup>th</sup> (C-E♭-G-B)
$C^\circ$	C diminished 7 <sup>th</sup> (C-E♭-G♭-B♭)
$C_7^\circ$	C diminished triad, i.e., without diminished 7 <sup>th</sup> (C-E♭-G♭)
$C^\phi$	C half-diminished 7 <sup>th</sup> (C-E♭-G♭-B)

# FEELING THE WAY I DO

Words by  
BUD de SYLVA

Music by  
WALTER DONALDSON

Moderato

Piano

Voice

Chords handwritten over the vocal line:

- ① G7
- ② E7
- ③ Fm
- ④ C/E
- ⑤ G7/5
- ⑥ G7/6
- ⑦ C7
- ⑧ Fm6/C
- ⑨ G7
- ⑩ E7

Lyrics:

What heart-aches heart-breaks I've been through Let me tell you I'm sad  
I'm wear-y dear-ie, day and night Life is noth-ing but blue

— Feel-ing aw-ful-ly bad — I've sighed for, cried for  
— Just a lot of bad news. — Come get me, pet me

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\* F (11) Fm C E 12 Cm/Eb G/D (13) G/B G# (14) D7/A - C#7/6# 67 Fm6 G7

on - ly you if you want me to smile Then I've got to have one more trial.  
make things right May-be I was to blame But I nev-er will be the same.

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (19) A7 20 Am7

I can't go on feel-ing the way I do — Weep-ing my whole life through

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (19) A7 20 Am7

p-f

C7 D (21) G7 (22) C6 (23) G7 (24) Dm7 67 C 25

— Feel-ing the way I do — Since you've been gone

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (27) Am 28 C6 C# (29) G7 (29) E7 Am (30) L A G Bm7 D6 5

Noth-ing but cloud-y skies Mak-ing me think my sun - shine is the sun-shine in your

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (27) Am 28 C6 C# (29) G7 (29) E7 Am (30) L A G Bm7 D6 5

eyes — It seems the so-fa won't "sofe," The crickets won't "crick" The flow-ers won't "flow" —

I know the cuck-oo won't "cuck" you're get-ting him cuck-oo too — Where are those

Feel-ing the way I do. — I can't go do. —

Five Foot Six, Eyes of Blue Lead Sheet

1

1 C      2 E<sup>7</sup>      3 A<sup>7</sup>      4 A<sup>7</sup>

5 D<sup>7</sup>      6 G<sup>7</sup> G<sup>9+</sup>      7 C      8 D<sup>9</sup> G<sup>M</sup> G<sup>9+</sup>

9 C      10 E<sup>7</sup>      11 A<sup>7</sup>      12 A<sup>7</sup>

13 D<sup>7</sup>      14 G<sup>M</sup> G<sup>7</sup>      15 C      16 C *start*

17 E<sup>7</sup>      18 E<sup>7</sup>      19 A<sup>7</sup>      20 D<sup>7</sup>

21 A<sup>7</sup> F#<sup>M</sup> A<sup>b7</sup> A<sup>9</sup>      22 D<sup>7</sup>

23 G<sup>7</sup>      24 D<sup>m7</sup> G<sup>9</sup> G<sup>7+</sup>      25 C

26 E<sup>7</sup>      27 A<sup>7</sup>      28 A<sup>7</sup>

29 D<sup>7</sup>      30 G<sup>7</sup> G<sup>9+</sup>      31 C      32 D<sup>m7</sup> G<sup>7</sup>

33 C      34 C<sup>6</sup>



4 Lob des hohen Verstands Lied & Lead Sheet 1

A handwritten musical score for a single melodic line (Lead Sheet). The score consists of 44 measures, numbered 1 through 44. The music is written on five staves, each with a different clef (Bass, Bass, Treble, Treble, Treble) and key signature. Measure 1 starts with a bass note followed by a treble note. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-7 continue this pattern. Measures 8-11 show a more complex rhythmic pattern with sixteenth notes. Measures 12-14 show eighth and sixteenth notes. Measures 15-17 show eighth and sixteenth notes. Measures 18-20 show eighth and sixteenth notes. Measures 21-23 show eighth and sixteenth notes. Measures 24-26 show eighth and sixteenth notes. Measures 27-29 show eighth and sixteenth notes. Measures 30-32 show eighth and sixteenth notes. Measures 33-35 show eighth and sixteenth notes. Measures 36-38 show eighth and sixteenth notes. Measures 39-41 show eighth and sixteenth notes. Measures 42-44 show eighth and sixteenth notes.

2  
 4  
 48 | C<sup>6</sup> | 5 E<sup>m</sup> | 49 A<sup>m</sup> | E<sup>m</sup> | 50 E<sup>m</sup> | C | 51 C |  
 52 | G<sup>7</sup> | D<sup>m</sup> | 53 C | 54 - | 55 - | 56 G<sup>m</sup> |  
 57 G<sup>m</sup> | 58 G<sup>m</sup> | 59 C<sup>m</sup> | 60 E<sup>b</sup> | F<sup>m</sup> |  
 61 B<sup>b</sup> | C<sup>m</sup> | 62 F<sup>m</sup> | E<sup>b</sup> | 63 A<sup>b</sup> | D<sup>b</sup> | ~~64 G A<sup>b</sup> G A<sup>b</sup>~~  
 64 G A<sup>b</sup> G A<sup>b</sup> | 65 G A<sup>b</sup> G A<sup>b</sup> G | 66 G F G C |  
 67 E<sup>m</sup> | 68 C | 69 C |  
 70 G | 71 C | 72 C |  
 73 C | 74 C | 75 C |  
 76 C | 77 C | 78 G |  
 79 G | 80 C | 81 E<sup>b</sup> |  
 82 D<sup>b</sup> | 83 D<sup>b</sup> | 84 E |  
 85 F | 86 E F F | B<sup>b</sup>

Lob des hohen Verstands Lead Sheet 2



Lob des hohen Verstands Lead Sheet [3]

The lead sheet consists of two staves of handwritten musical notation. The top staff is for a melodic instrument like a guitar, and the bottom staff is for a harmonic instrument like a ukulele or banjo. The notation includes various note heads, stems, and bar lines. The lyrics are written in German, appearing above the notes in some cases and below them in others. Measure numbers are placed at the beginning of each measure. Chords are indicated by Roman numerals and letters (e.g., Am, Bm, G/B) placed near the notes. Some measures contain multiple chords, such as Am/Bm/G in measure 87. Measures 93 and 94 show a sequence of chords: G, F, Em, Dm, G. Measures 103 and 104 show a sequence of chords: F#-G7, G7, and Jacet. Measures 107 through 110 show a sequence of chords: Am-G, Am-G/B, Am-G/B, and Am-G/B. Measures 111 through 114 show a sequence of chords: F/A, G, Am, Am/C, and G. Measures 115 through 118 show a sequence of chords: Am, Em/G, and F#.

87 E F E F | Am Bm/G 88 Am | 89 Am  
 90 Am 7 E7/G# | 91 Am | 92 G7  
 93 G7 Cx | 94 G F | 95 Em Dm G  
 96 C | 97 C | 98 C  
 99 C | 100 F C | 101 F | 102 F C.  
 103 F# G7 | 104 Jacet | 105 | 106  
 107 Am G | 108 Am G/B | 109 Am G/B  
 110 C Bm F/A | 111 G Em | 112 F/A G/B  
 113 C F# | 114 G Am Am/C G |  
 115 Am | 116 Am Em/G F# |  
 117 Am | 118 Am Em/G F# |  
 119 C | 120 C | 121 C  
 122 C | 123 F# A G7/B C/A |  
 124 | 125 | 126 |



2 Lob des hohen Verstands Lead Sheet

4

124 F<sup>E</sup>/A G<sup>F</sup>/B C = 125 F<sup>E</sup>/A G<sup>F</sup>/B C 126 C .

127 C . 128 C 129 C ||

124 F<sup>E</sup>/A G<sup>F</sup>/B C = 125 F<sup>E</sup>/A G<sup>F</sup>/B C 126 C .

127 C . 128 C 129 C ||



8

## Rheinlegendchen

Lead Sheet

1

Handwritten lead sheet for "Rheinlegendchen" (Lead Sheet 1). The music is in common time and consists of 43 measures. The key signature changes frequently, indicated by numbers above the staff. Measures 1-5 are in G major (G# m). Measures 6-10 are in D major (D7). Measures 11-14 are in C major (C7). Measures 15-19 are in D major (D7). Measures 20-24 are in B major (B4-63). Measures 25-28 are in A major (A6-5). Measures 29-31 are in F# major (F#7). Measures 32-35 are in D major (D7). Measures 36-38 are in B major (B7). Measures 39-42 are in D major (D7). Measures 43-46 are in A major (A7).

Rheinlegendchen Lead Sheet

(cont.) 2

3/8

47 |  $\int \# \int \int$  | 48 |  $\int \# \int$  | 49 |  $\int \# \int$  | 50 |  $\int \int \int$  | 51 |  $\int \int \int$  | 52 |  $\int \int \int$  | 53 |  $B^m - b^m$  |

$D^7$  |  $D^7$  |  $F^{\#}/A^{\#}$  |  $D^7$  |  $D^7$  |  $D^7$  |  $D^7$  |  $D^7$  |  $D^7$  |

54 |  $E/G^{\#}, D^m/F$  | 55 |  $A^m - b^m$  | 56 |  $A^m7$  | 57 |  $G$  | 58 |  $G:$  ~~aut~~ | 59 |  $G:$  ~~aut~~ | 60 |  $F^{\#}m/B^{\#}$  | 61 |  $C$  | 62 |  $D^m6^m D^7$  |

63 |  $D^m6^m D^7$  | 64 |  $6^m$  | 65 |  $E^b$  | 66 |  $E^b$  | 67 |  $B^b4^m - 3$  |

68 |  $B^b$  | 69 |  $C^{\#}m$  | 70 |  $B^b$  | 71 |  $B^b A^m5^m$  | 72 |  $6^m$  | 73 |  $B^b$  | 74 |  $E^b$  | 75 |  $E^b$  | 76 |  $E^b5^m/F$  | 77 |  $F^7$  | 78 |  $B^b$  |

79 |  $6^m/B^b$  | 80 |  $C^7/B^b$  | 81 |  $A^m5^m$  | 82 |  $A^m4^m5^m/C$  | 83 |  $A^m4^m5^m/C$  | 84 |  $A^m4^m5^m/C$  | 85 |  $D^7/C$  | 86 |  $D^7$  | 87 |  $D^7$  | 88 |  $B^m7 G$  |  $F^{\#}m$  |

3  
 Rheinlegendchen Lead Sheet 3  
 8  
 # 89  $B^m \Delta$  65 B | ~~90~~ C 90 | 91  $\tilde{G}ac\tilde{h}$  A 65  
 # 92  $B^m 4/0$  D 65 - | 93 b  $D^7$  65 F | 94 b  $D^7$  65  
 # 95 G | 96 F | 97  $F^{\#}/A^{\#}$  | 98  $B^m$   
 # 99 G Δ  $G^{\#} 0$  | 100  $D/A$  | 101 A/A# 7  
 # 102  $B^m$  | 103 E | 104  $E^{\#}$  3 |  
 # 105 A | 106  $E_{b6-5}$  A 9 | 107 D |  
 # 108 A 4- 3 | 109  $E^{\#} 4$  5- 5 | 110  $F^{\#} m_4$  b3  
 # 111  $B^m$  | 112 C  $\sharp$  4 | 113 D 5 b9 4 3 2 3  
 # 114 G | 115 6 | 116 6 |  
 # 117 G | 118 6 | 119 G | 120  $B^m$   
 121 65 9 9 |  
 STAB# 12 Sustained W<sub>2</sub> acc. acc. 2

Wer hat dies Liedlein erdacht? Lead Sheet

3

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41

Chords indicated in the score:

- Measures 1-4: Eb/G, Fm7, Gm7
- Measures 5-8: Eb, Ab, Fm7, Gm7, Ab
- Measures 9-12: Ab
- Measures 13-15: Ab, Bb7, Eb, Bb7, Eb
- Measures 16-18: Eb, Eb, Bb7, Eb
- Measures 19-22: Gm7, Gm, Eb7, Ab
- Measures 23-26: Ab/Eb, Eb/G, Eb, AbΔ, EbΔ, AbΔ
- Measures 27-28: AbΔ, EbΔ, AbΔ
- Measures 29-32: AbΔ, F7/A, F7, Bb, Am7, Gm, Bb/F, F7
- Measures 33-35: Bb, EbΔ, Bb7, Eb, Fm7
- Measures 36-38: Eb, Fm7, Eb/G, Eb/G
- Measures 39-41: C7, Fm7, Bb7, Bb7

3/8 Wer hat dies Liedlein erdacht? Lead Sheet

2

Handwritten musical score for "Wer hat dies Liedlein erdacht?" Lead Sheet, page 2. The score is in 3/8 time and consists of 15 staves of music. The key signatures and chords are indicated above the staves. The score includes measures 42 through 73.

Key signatures and chords:

- Measure 42: E♭
- Measure 43: Cm 7
- Measure 44: E♭ 5/A
- Measure 45: Cm
- Measure 46: B♭ 7
- Measure 47: E♭ 5
- Measure 48: G/B
- Measure 49: 6
- Measure 50: E♭
- Measure 51: 6
- Measure 52: 6
- Measure 53: E♭/G
- Measure 54: B♭
- Measure 55: E♭
- Measure 56: C/B/E♭
- Measure 57: C♭
- Measure 58: G/B
- Measure 59: C♭
- Measure 60: Bm
- Measure 61: E7/G♯
- Measure 62: A
- Measure 63: G7
- Measure 64: C♭
- Measure 65: C/B7
- Measure 66: G+
- Measure 67: C/B7
- Measure 68: E♭/G
- Measure 69: E♭/G
- Measure 70: E♭/G
- Measure 71: E♭
- Measure 72: E♭/G
- Measure 73: E♭/G
- Measure 74: A♭
- Measure 75: A♭
- Measure 76: E♭/G



Wer hat dies Liedlein erdacht? Lead Sheet [3]

3/8

77 E<sup>b</sup> 78 A<sup>b</sup>m<sup>7</sup> 79 Cm/G 79 A<sup>b</sup>m<sup>7</sup> 79 Cm/G  
 80 A<sup>b</sup><sub>7</sub><sup>5</sup><sub>3</sub><sup>9</sup> 81 A<sup>b</sup> 81 A<sup>b</sup><sub>7</sub><sup>5</sup><sub>3</sub><sup>9</sup> 82 E<sup>b</sup>/B<sup>b</sup>  
 83 E<sup>b</sup>/G 84 E<sup>b</sup><sub>3</sub>/A<sup>b</sup> 85 E<sup>b</sup> 86 E<sup>b</sup>/B<sup>b</sup>  
 87 Cm 88 E<sup>b</sup><sub>3</sub>/C<sup>#</sup> 89 Gm/D  
 90 E<sup>o</sup> 91 Fm 92 D<sup>o</sup>  
 93 E<sup>b</sup> 94 E<sup>b</sup><sub>5</sub>/B<sup>b</sup> 95 Cm 96 E<sup>b</sup><sub>5</sub>/A  
 97 E<sup>b</sup> 98 E<sup>b</sup><sub>5</sub>

C Durch die Wälder, durch die Auen Lead Sheet

Handwritten musical score for piano, first system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (1, 2, 3, 4) and specific chords like E♭, Fm, and B♭7. Measure 1 has a note with a bracket labeled '(ohne Text)'. Measure 4 has a note with a bracket labeled '(mit Text)'. The score ends with a repeat sign.

Handwritten musical score for piano, second system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (5, 6) and specific chords like E♭, Fm/A♭, and B♭7.

Handwritten musical score for piano, third system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (7, 8, 9) and specific chords like Fm, B♭7, and E♭.

Handwritten musical score for piano, fourth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (10, 11, 12) and specific chords like Cm/E♭, B♭/F, F7/E♭, and B♭.

Handwritten musical score for piano, fifth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (13, 14, 15) and specific chords like E♭, Cm, B♭/F, and F7.

2

C Durch die Wälder, durch die Auen Lead Sheet

16 B<sup>b</sup>  
17 C<sup>m</sup>  
18 F<sup>7</sup>

Guru: unten  
Guru taut

19 B<sup>b</sup>  
20 F<sup>m</sup>  
21 F<sup>m</sup>

Guru.

22 Bb<sup>7</sup>  
23 Bb<sup>7</sup>

24 Bb<sup>7</sup>  
25 Eb

26 Ab  
27 Bb<sup>7</sup>  
28 Eb

29 Eb/Bb  
30 Eb



3

C Durch die Wälder, durch die auen Lead Sheet

(31) A♭      Fm      (32) B♭7

(33) B♭7      (34) E♭

(35) E♭/B♭      (36) E♭      (37)

(38) B♭7      (39) E♭      (40)



# Hello! Ma Baby Lead Sheet

C  
Intro

F  
bC

Handwritten lead sheet for "Hello! Ma Baby" featuring a single vocal line with lyrics and musical notation. The music is in F major (indicated by a C-clef and a key signature of one sharp) and consists of 33 measures. The lyrics are written below the notes. Chords are indicated above the staff, and specific notes are marked with stems and arrows. Measure numbers are written to the left of the staff. The first measure is labeled "Intro". The lyrics begin with "Hello! Ma Baby, I'm comin' to see you". The music includes a verse section and a refrain section.

Measures 1-9:

- Measure 1: Hello! Ma Baby, I'm comin' to see you
- Measure 2: I'm comin' to see you
- Measure 3: I'm comin' to see you
- Measure 4: I'm comin' to see you
- Measure 5: I'm comin' to see you
- Measure 6: I'm comin' to see you
- Measure 7: I'm comin' to see you
- Measure 8: Verse F F# F6 F F6 F F6 F F6
- Measure 9: I'm comin' to see you

Measures 10-19:

- Measure 10: I'm comin' to see you
- Measure 11: I'm comin' to see you
- Measure 12: I'm comin' to see you
- Measure 13: I'm comin' to see you
- Measure 14: I'm comin' to see you
- Measure 15: I'm comin' to see you
- Measure 16: I'm comin' to see you
- Measure 17: I'm comin' to see you
- Measure 18: I'm comin' to see you
- Measure 19: I'm comin' to see you

Measures 20-24:

- Measure 20: I'm comin' to see you
- Measure 21: I'm comin' to see you
- Measure 22: I'm comin' to see you
- Measure 23: I'm comin' to see you
- Measure 24: Refrain F

Measures 25-33:

- Measure 25: I'm comin' to see you
- Measure 26: I'm comin' to see you
- Measure 27: I'm comin' to see you
- Measure 28: I'm comin' to see you
- Measure 29: I'm comin' to see you
- Measure 30: I'm comin' to see you
- Measure 31: I'm comin' to see you
- Measure 32: I'm comin' to see you
- Measure 33: I'm comin' to see you

C

Hello! Ma Baby

# Lead Sheet

2

34 F  
35 G  
36 G  
37 G  
38 F  
39 F  
40 F  
41 F

# How 'Ya Gonna Keep 'Em Down On The Farm?

Words by  
SAM M. LEWIS  
and JOE YOUNG

(After They've Seen Paree)

Music by

WALTER DONALDSON

*Allegro moderato*

The musical score consists of ten staves of handwritten music. The first staff is for the piano, marked with a dynamic 'f' and a tempo of 'Allegro moderato'. The second staff is for the voice, marked with 'Till Ready'. The lyrics begin with "Reu-ben, Reu-ben, I've been think-ing," followed by "Reu-ben, Reu-ben, You're mis - tak - en," and continue with "dear; dear; Now that all is peace-ful and calm, Once a farm-er, al-ways a jay, The boys will soon be And farm-ers al - ways". The third staff continues the lyrics with "back on the farm;" and "Mis-ter Reu-ben, start-ed wink-ing, And slow - ly rubbed his chin; stick to the hay;" followed by "Moth-er Reu-ben, I'm not fak-in'; Tho' you may think it strange;". The fourth staff concludes the lyrics with "He pulled his chair up close to moth - er, And he asked her with a grin: But wine and wom - en play the mis - chief, With a boy whos loose with change;". Chords are written above the notes, including Bb, C7, F7, Cm, Dm, F7, Bb, C7, Bb, and Gm.

# How 'Ya Gonna Keep 'Em Down on the Farm?

CHORUS

Bb

C7 F7

F7

F7 + Gm/F Gm/Eb C7 F7

"How'ya gon-na keep 'em, down on the farm,— Af-ter they've seen Pa - ree?"

p-f

Bb

Bb

D7 F

C7

G# F

C9

C7

Dm

F7

F7

How'ya gon-na keep 'em, a - way from Broad-way; Jazz-in' a - roun', And paint-in' the town?

How'ya gon-na keep 'em, a - way from harm? That's a myster - y;

They'll never want to see a rake or plow,— Im - agine Reu-ben when he meets his pa,

And who the deuce can par-ley-vous a cow? Hell kiss his cheek and hol-ler "oo-la - la!"

How'ya gon-na keep 'em down on the farm,—

After they've seen Pa - ree?"

-ree?"

F#7 Bb G7/F# Cm6 Cm7/Eb

I Wonder Who's Kissing Her Now Lead Sheet **11**

100 years of Pop. Music, 1900, p. 144. © 1909. Words: Willoughby and  
Frank Adams  
  
„STAR“ - 12 Systeme Wz. ges. gesch.®

3 I Wonder Whiz Kissing Her Now Lead Sheet [2]

50 Am      51 G      52 E7/A      53 Am

54 D7      55 G      56 D7      57 D7

58 G      59 G      d.c.

I Wonder Whiz Kissing Her Now



I'm Forever Blowing Bubbles Lead Sheet

1

*Verse Bb*

3  
Bb 1 J J J | 2 J. | 3 J J J | 4 J. | 5 J J J |  
 Bb 6 J J Bb | 7 F | 8 F | 9 Cm7 | 10 Cm7 |  
 Bb 11 Cm7 | 12 F7 | 13 F7 | 14 F7 | 15 Bb | 16 Bb |  
 Bb 17 D7 | 18 D7 | 19 Gm | 20 J. | 21 Bb m6/Db |  
 Bb 22 C7 | 23 Fm | 24 F7 | 25 Bb | 26 F7 |  
 Bb 27 Bb | 28 Bb | 29 Eb | 30 Eb | 31 Bb |  
 Bb 32 J. | 33 Eb | 34 J. | 35 J. | 36 J. |  
 Bb 37 C7 | 38 C7 | 39 F7 | 40 F7 | 41 Bb |  
 Bb 42 D7 | 43 D7 | 44 Gm | 45 Gm | 46 Eb7 |  
 Bb 47 Bb | 48 Bb | 49 Eb | 50 F7 |  
 Bb 51 Bb | 52 Bb | 53 C7 | 54 Bb |  
 Bb 55 Bb | 56 Bb | 57 Bb | 58 Bb | O.C.

C (S.)

## I'm Just Wild About Harry Lead Sheet

1

Vocal C 1 C/E F6 2 F6 A/E Dm7 3 C/G D#o C/E 4 C/E

5 Dm7 7 DΦ C/G 6 C/G 7 G7 C 8 C

9 C 10 C/E F6 11 F6 A/E DΦ 12 C/G D#o C/E 13 C/E

14 C/G 15 G7 C 16 C 17 G7 -

*Refrain* 17 C 18 C 19 Dm7 20 G7

21 G7 22 G7 23 CΔ 24 CΔ 25 CΔ

26 CΔ 27 Dm7 28 Dm7 DΦ 29 C/G 30 G7+

31 C 32 C 33 C 34 C 35 Dm7 36 G7 37 G7

38 G7 39 Am 40 Am 41 D7

42 D7 43 G7 44 A 45 C 46 F6 47 C 48 Fm6 49 C 50 F6

26



102.

Words: Noble Sissle.

Music: Eubie Blake

Just wild about Harry Lead Sheet [2]

*F<sup>6</sup>* | *D'<sup>m</sup>* | *C C° C G+ -* | *C+ C<sup>6</sup> G<sup>7+</sup> -* | *C C° G<sup>7</sup> -*

*50* | *51* | *52* | *53* | *54*

*55* | *56* | *57* | *58* | *59*

*60* | *61* | *62* | *63* | *64*

*65* | *66* | *67* | *68* | *69*

*70* | *71* | *72* | *73* | *74*

*75* | *76* | *77* | *78* | *79*

*80* | *81* | *82* | *83* | *84*

*85* | *86* | *87* | *88* | *89*

*90* | *91* | *92* | *93* | *94*

*95* | *96* | *97* | *98* | *99*

*100* | *101* | *102* | *103* | *104*

*105* | *106* | *107* | *108* | *109*

*110* | *111* | *112* | *113* | *114*

*115* | *116* | *117* | *118* | *119*

*120* | *121* | *122* | *123* | *124*

*125* | *126* | *127* | *128* | *129*

*130* | *131* | *132* | *133* | *134*

*135* | *136* | *137* | *138* | *139*

*140* | *141* | *142* | *143* | *144*

*145* | *146* | *147* | *148* | *149*

*150* | *151* | *152* | *153* | *154*

*155* | *156* | *157* | *158* | *159*

*160* | *161* | *162* | *163* | *164*

*165* | *166* | *167* | *168* | *169*

*170* | *171* | *172* | *173* | *174*

*175* | *176* | *177* | *178* | *179*

*180* | *181* | *182* | *183* | *184*

*185* | *186* | *187* | *188* | *189*

*190* | *191* | *192* | *193* | *194*

*195* | *196* | *197* | *198* | *199*

*200* | *201* | *202* | *203* | *204*

*205* | *206* | *207* | *208* | *209*

*210* | *211* | *212* | *213* | *214*

*215* | *216* | *217* | *218* | *219*

*220* | *221* | *222* | *223* | *224*

*225* | *226* | *227* | *228* | *229*

*230* | *231* | *232* | *233* | *234*

*235* | *236* | *237* | *238* | *239*

*240* | *241* | *242* | *243* | *244*

*245* | *246* | *247* | *248* | *249*

*250* | *251* | *252* | *253* | *254*

*255* | *256* | *257* | *258* | *259*

*260* | *261* | *262* | *263* | *264*

*265* | *266* | *267* | *268* | *269*

*270* | *271* | *272* | *273* | *274*

*275* | *276* | *277* | *278* | *279*

*280* | *281* | *282* | *283* | *284*

*285* | *286* | *287* | *288* | *289*

*290* | *291* | *292* | *293* | *294*

*295* | *296* | *297* | *298* | *299*

*300* | *301* | *302* | *303* | *304*

*305* | *306* | *307* | *308* | *309*

*310* | *311* | *312* | *313* | *314*

*315* | *316* | *317* | *318* | *319*

*320* | *321* | *322* | *323* | *324*

*325* | *326* | *327* | *328* | *329*

*330* | *331* | *332* | *333* | *334*

*335* | *336* | *337* | *338* | *339*

*340* | *341* | *342* | *343* | *344*

*345* | *346* | *347* | *348* | *349*

*350* | *351* | *352* | *353* | *354*

*355* | *356* | *357* | *358* | *359*

*360* | *361* | *362* | *363* | *364*

*365* | *366* | *367* | *368* | *369*

*370* | *371* | *372* | *373* | *374*

*375* | *376* | *377* | *378* | *379*

*380* | *381* | *382* | *383* | *384*

*385* | *386* | *387* | *388* | *389*

*390* | *391* | *392* | *393* | *394*

*395* | *396* | *397* | *398* | *399*

*400* | *401* | *402* | *403* | *404*

*405* | *406* | *407* | *408* | *409*

*410* | *411* | *412* | *413* | *414*

*415* | *416* | *417* | *418* | *419*

*420* | *421* | *422* | *423* | *424*

*425* | *426* | *427* | *428* | *429*

*430* | *431* | *432* | *433* | *434*

*435* | *436* | *437* | *438* | *439*

*440* | *441* | *442* | *443* | *444*

*445* | *446* | *447* | *448* | *449*

*450* | *451* | *452* | *453* | *454*

*455* | *456* | *457* | *458* | *459*

*460* | *461* | *462* | *463* | *464*

*465* | *466* | *467* | *468* | *469*

*470* | *471* | *472* | *473* | *474*

*475* | *476* | *477* | *478* | *479*

*480* | *481* | *482* | *483* | *484*

*485* | *486* | *487* | *488* | *489*

*490* | *491* | *492* | *493* | *494*

*495* | *496* | *497* | *498* | *499*

*500* | *501* | *502* | *503* | *504*

*505* | *506* | *507* | *508* | *509*

*510* | *511* | *512* | *513* | *514*

*515* | *516* | *517* | *518* | *519*

*520* | *521* | *522* | *523* | *524*

*525* | *526* | *527* | *528* | *529*

*530* | *531* | *532* | *533* | *534*

*535* | *536* | *537* | *538* | *539*

*540* | *541* | *542* | *543* | *544*

*545* | *546* | *547* | *548* | *549*

*550* | *551* | *552* | *553* | *554*

*555* | *556* | *557* | *558* | *559*

*560* | *561* | *562* | *563* | *564*

*565* | *566* | *567* | *568* | *569*

*570* | *571* | *572* | *573* | *574*

*575* | *576* | *577* | *578* | *579*

*580* | *581* | *582* | *583* | *584*

*585* | *586* | *587* | *588* | *589*

*590* | *591* | *592* | *593* | *594*

*595* | *596* | *597* | *598* | *599*

*600* | *601* | *602* | *603* | *604*

*605* | *606* | *607* | *608* | *609*

*610* | *611* | *612* | *613* | *614*

*615* | *616* | *617* | *618* | *619*

*620* | *621* | *622* | *623* | *624*

*625* | *626* | *627* | *628* | *629*

*630* | *631* | *632* | *633* | *634*

*635* | *636* | *637* | *638* | *639*

*640* | *641* | *642* | *643* | *644*

*645* | *646* | *647* | *648* | *649*

*650* | *651* | *652* | *653* | *654*

*655* | *656* | *657* | *658* | *659*

*660* | *661* | *662* | *663* | *664*

*665* | *666* | *667* | *668* | *669*

*670* | *671* | *672* | *673* | *674*

*675* | *676* | *677* | *678* | *679*

*680* | *681* | *682* | *683* | *684*

*685* | *686* | *687* | *688* | *689*

*690* | *691* | *692* | *693* | *694*

*695* | *696* | *697* | *698* | *699*

*700* | *701* | *702* | *703* | *704*

*705* | *706* | *707* | *708* | *709*

*710* | *711* | *712* | *713* | *714*

*715* | *716* | *717* | *718* | *719*

*720* | *721* | *722* | *723* | *724*

*725* | *726* | *727* | *728* | *729*

*730* | *731* | *732* | *733* | *734*

*735* | *736* | *737* | *738* | *739*

*740* | *741* | *742* | *743* | *744*

*745* | *746* | *747* | *748* | *749*

*750* | *751* | *752* | *753* | *754*

*755* | *756* | *757* | *758* | *759*

*760* | *761* | *762* | *763* | *764*

*765* | *766* | *767* | *768* | *769*

*770* | *771* | *772* | *773* | *774*

*775* | *776* | *777* | *778* | *779*

*780* | *781* | *782* | *783* | *784*

*785* | *786* | *787* | *788* | *789*

*790* | *791* | *792* | *793* | *794*

*795* | *796* | *797* | *798* | *799*

*800* | *801* | *802* | *803* | *804*

*805* | *806* | *807* | *808* | *809*

*810* | *811* | *812* | *813* | *814*

*815* | *816* | *817* | *818* | *819*

*820* | *821* | *822* | *823* | *824*

*825* | *826* | *827* | *828* | *829*

*830* | *831* | *832* | *833* | *834*

*835* | *836* | *837* | *838* | *839*

*840* | *841* | *842* | *843* | *844*

*845* | *846* | *847* | *848* | *849*

*850* | *851* | *852* | *853* | *854*

*855* | *856* | *857* | *858* | *859*

*860* | *861* | *862* | *863* | *864*

*865* | *866* | *867* | *868* | *869*

*870* | *871* | *872* | *873* | *874*

*875* | *876* | *877* | *878* | *879*

*880* | *881* | *882* | *883* | *884*

*885* | *886* | *887* | *888* | *889*

*890* | *891* | *892* | *893* | *894*

*895* | *896* | *897* | *898* | *899*

*900* | *901* | *902* | *903* | *904*

*905* | *906* | *907* | *908* | *909*

*910* | *911* | *912* | *913* | *914*

*915* | *916* | *917* | *918* | *919*

*920* | *921* | *922* | *923* | *924*

*925* | *926* | *927* | *928* | *929*

*930* | *931* | *932* | *933* | *934*

*935* | *936* | *937* | *938* | *939*

*940* | *941* | *942* | *943* | *944*

*945* | *946* | *947* | *948* | *949*

*950* | *951* | *952* | *953* | *954*

*955* | *956* | *957* | *958* | *959*

*960* | *961* | *962* | *963* | *964*

*965* | *966* | *967* | *968* | *969*

*970* | *971* | *972* | *973* | *974*

*975* | *976* | *977* | *978* | *979*

*980* | *981* | *982* | *983* | *984*

*985* | *986* | *987* | *988* | *989*

*990* | *991* | *992* | *993* | *994*

*995* | *996* | *997* | *998* | *999*

C It Had to be You Lead Sheet 1

The musical score consists of two staves of handwritten piano-roll style notation. The top staff begins with a C major chord (C, E, G) followed by a G major chord (G, B, D). The bottom staff begins with an E major chord (E, G#, B). The notation uses vertical stems and horizontal bar lines to indicate pitch and rhythm. Chords are labeled with Roman numerals and additional symbols like '7', '9', or '#'. Measures are numbered from 1 to 35. The score includes several changes in key signature, such as A major (A, C#, E), D major (D, F#, A), and G major (G, B, D).

# It Made You Happy When You Made Me Cry

Fox - Trot Song

Ukulele arr. See Note Below\*

Words and Music by  
WALTER DONALDSON

Allegro moderato



Eb Bb7 Ab  
1F F#o 2 Eb/G

The night you left me,  
You might have spared me;

Eb(3) D7 Eb/Bb/C(4) C7 F7/c(5) F/A F7/B(6) Gm  
Eb(7) A/b(8) Bb/B/A/b

You might have told me, We'd nev-er meet a - gain;  
Or else pre - pared me, For what was soon to be;

Ukulele arr. \* MAY SINGHI BREEN  
"The Ukulele Lady"

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AUSTRALIA: Allan & Co., Prop. Ltd., Melbourne

Tune Ukulele  
A D F# B  
With Piano  
put Uke Capo  
on 1st Fret

4 *E<sub>b</sub>* *B<sub>b</sub>7/F* *F<sup>#</sup>/G* *A<sub>b</sub>10/E<sub>b</sub>/G* *E<sub>b</sub>* *D<sub>b</sub>7* *E<sub>b</sub>* *A<sub>b</sub>* *C<sub>7</sub>*  
 You did - n't wor - ry, You are not sor - ry,  
 If you had on - ly, Just left me lone - ly,  
  
*Cm6* *D<sup>m</sup>/E<sub>b</sub>7* *E<sub>b</sub>7* *B<sub>b</sub>* *B<sub>b</sub>7* *B<sub>b</sub>7* *A<sub>b</sub>*  
 You should have told me then: me.  
 You'd have been kind to me.  
  
*E<sub>b</sub>* *E<sub>b</sub>7* *E<sub>b</sub>7* *F<sup>m</sup>* *F<sup>m</sup>* *F<sup>m</sup>* *D<sub>b</sub>* *F<sup>m</sup>* *F<sup>m</sup>*  
 CHORUS *E<sub>b</sub>7* *E<sub>b</sub>7* *F<sup>m</sup>* *F<sup>m</sup>* *F<sup>m</sup>* *D<sub>b</sub>* *F<sup>m</sup>* *F<sup>m</sup>*  
 It made you hap - py when you made me cry — It made you  
  
*D<sub>b</sub>/F* *G<sup>m</sup>/D* *B<sub>b</sub>7* *B<sub>b</sub>7* *E<sub>b</sub>/G* *G<sup>m</sup>/D* *E<sub>b</sub>7* *C<sub>7</sub>*  
 hap - py when we said "good-bye," — By all the stars a -

5892-3

**The Feist SONG SHEET** *C<sub>7</sub>/B<sub>b</sub>*  
 CONTAINS 52 CHORUSES NEW AND OLD, JUST THE THING FOR  
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E° 27 Fm Fm 28 F7/C 29 Dm 30 F7 C 31 Bb7 32 5

bove you, — (Oh, geel) I'd hate to hate you like I love you, —

Eb 33 Eb7 34 F 35 Fm7 36 Fm 37 Bb 38

I thought that I was yours and you were mine, — But you were someone el-se's

Gm 39 Bb7 40 Bb Eb7 41 Eb7 42 Cm 43 Fm7/Ab 44 C B7

all the time, — You made me love you, — You made me sigh, — And yet it

Eb/Bb 45 Cm 46 Bb/Eb 47 Eb 48 Eb 49 50

made you hap-py When you made me cry. Eb 51 cry. Fm7/Bb 52

5892-3

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EB F# Fm 6-5 G-5+ EB/G E b

2 Da ~~Haus~~<sup>Welt</sup> Geh ich in zu Maxim Lead Sheet 1  
 (o Waterland) A<sup>7</sup>

1 2 Da ~~Haus~~<sup>Welt</sup> Geh ich in zu Maxim Lead Sheet 1  
 (o Waterland) A<sup>7</sup>

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

Leicht

2

## Da geh ich zu Maxim Lead Sheet [2]

37 F | 38 Dm<sup>6</sup> | 39 Gm |

40 Am | 41 F<sup>6</sup> | 42 A | 43 A Dm<sup>6</sup> | 44 B/A | 45 A |

46 EΦ | 47 D | 48 Gm<sup>6</sup> |

49 A<sup>7</sup> D | 50 F#m Bm | 51 D/A D/F# A<sup>7</sup> | 52 A<sup>7</sup> |

53 D | 54 D | 55 A<sup>7</sup> | 56 A 6<sup>7</sup> |

57 Bm<sup>7</sup>/D D/F# | 58 F#<sup>7</sup> | 59 G | 60 A<sup>7</sup> |

61 D | 62 Bm | 63 D |

64 A<sup>7</sup> | 65 D | 66 DA |

67 A<sup>7</sup> | 68 A<sup>7</sup> | 69 D | 70 D |

71 F#m | 72 A 6<sup>7</sup> | 73 Bm/A D/F# |

74 F#<sup>7</sup> | 75 G | 76 A<sup>7</sup> |



*Da geh ich zu Maxim Lead Sheet* [3]

77 D | 78 Bm | 79 D | 80 A7 ? |  
81 D | 82 A7/E | 83 D | 84 A7 |  
85 D |



2  
 Das Lied vom dummen Reiter, ~~Das~~ ~~solige~~-~~lich~~ ~~Lied~~ ~~Leah~~ 1  
 1 | 2 | 3 | 4 |

5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 |

12 E7 A6-5 A G6-5 B7 6-5 C#m 87  
 13 E7/A3 A6  
 14 # F#7  
 15 E7/A3 A6 F#7  
 16 A6 F#7  
 17 # F#7 F7  
 18 A6-5 A E7 A C#m  
 19 A F#7 F#7  
 20 E7 A C#m  
 21 F#7 F#7  
 22 C#m G#7 F#7  
 23 G#7 F#7  
 24 C#m E  
 25 F#7 F#7  
 26 E A/B3 B7 E  
 27 A/B3 B7 E  
 28 E  
 29 A E7  
 30 A E7  
 31 A E7  
 32 E E7  
 33 E7  
 34 E7  
 35 E7  
 36 E7  
 37 A E7  
 38 A E7  
 39 A E7  
 40 E E7  
 41 E7 E7  
 42 E7

Die lustige Witwe, Klavierauszug, S. 64 Lehár, Léon, Stein  
35 © 1906

2  
 43 E7 Das Lied vom dummen Reiter Lead sheet 2

*Das Lied vom dummen Reiter* Lead Sheet [3]

The lead sheet consists of six staves of handwritten musical notation. The key signature is mostly  $\text{F} \# \#$  (two sharps). The time signature is 2/4 throughout. The notation includes various chords and specific notes, with some staves ending in double bars. The first staff starts at measure 82 with an A chord. The second staff starts at measure 85 with an E7 chord. The third staff starts at measure 88 with an E7 chord. The fourth staff starts at measure 92 with an E chord. The fifth staff starts at measure 95 with an E7 chord. The sixth staff starts at measure 100 with a G chord.



Handwritten musical score for "Lippen Schweigen" (Measures 63 to 101). The score consists of six staves of music for voice and piano. The vocal line includes lyrics in German. Measures are numbered 63 through 101. The score features various dynamics (e.g.,  $p$ ,  $f$ ,  $p.$ ,  $f.$ ) and harmonic changes indicated by Roman numerals and chords like D7, G, Em, Am, F#, B, and C. The piano part includes bass notes and a dynamic marking of  $\text{GA-7}$ . The score concludes with a repeat sign and endings 1 and 2.

3  
4

Lippen Schweigen [2]

63 # D7 6 - x 3 | 64 G 6 65 G 6 66 G 6 67 x 6 6 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 C 83 D7/A 84 G/B 85 Em 86 Am 87 D7/F# 88 B 89 B 90 91 D7/G/C 92 G/B 93 C 94 Am/F# 95 D7 96 97 GA-7 98 99 100 101

## Index

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Preamble

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